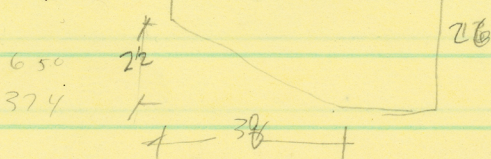


B. BORDER D.S. 24'-0"
 NO. 1 W. BORDER 20'-0"
 NO 2 W. BORDER 18'-8"
 NO 3 W. BORDER 17'-0"
 NO 4 W. BORDER 14'-6"

THINGS TO CHECK

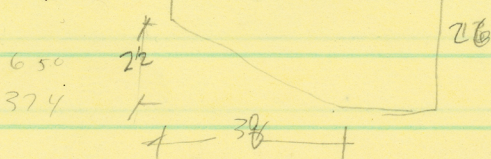
1. MAKE SURE PROJ. NO 1 HITS ^{ALL} PEOPLE WHEN THE
 COKE TIPS FORWARD $\rightarrow$ ^{TO THE D.S. EDGE} DO NOT LET THE SCRIM
 PLACEMENT PUSH THESE PROJ. UPSTAGE TO THE
 POINT THAT THE CENTER PERSON ON THE
 COKE IS NOT LIT. - TALK THIS OVER WITH
 LARRY BEFORE LOADING. - IF THIS IS IMPOSSIBLE,
 THE SCRIM, LEGS, LBY, ETC MUST MOVE -
 SHORTER SCRIM LIKE IN D.C. MIGHT WORK.
2. IF THERE IS TIME LOOK AT PLACING
 NO 8 PROJ. ABOVE PROJ. NO 2 (SAME
 HEIGHT AS BEFORE - THIS WILL INVOLVE
 CAREFUL MASKING - THE PURPOSE IS TO DO
 AWAY WITH THE BLACK BAND AS IT NOW IS.
3. IF 11, 12, 13, MOVE OFF STAGE MORE THAN 2'-0"
 GIVE ME A CALL - THE PROJ. WILL NEED TO
 GO HIGHER 333-9911 PHONE NO.
4. IT IS IMPORTANT TO SPACE 11 + 12 + 13 AS
 DRAWN. LETS ON 11 + 13 CLOSE TO THE CURTAINS
 AND LETS ON NO 12 STRAIGHT IN THE CENTER.
 BETWEEN THESE - DON'T LET CHAD REPOSITION.



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5. MAKE SURE THE POS. OF HO. 6 IS EQUA-DISTANT AS POSSIBLE BETWEEN 1 + 3. CHECK THAT THE LIGHT IS OVERLAPPING AT CENTER OF THE COHE.
6. CHECK BLOCKING FOR HO. 7. AND THAT HEADS AREN'T CUT OFF ON THE U.S. SIDE OF ~~THE~~ SLIDE ALLEY. - BUT KEEP AS LOW AS POSSIBLE. HEADS SHOULD BE LIT AT ABOUT 5' FROM OFFSTAGE EDGE OF COHE.
7. IN MASKING PROJ. 2 + 3 MAYBE ~~FOUR~~⁴ - POSITION ALL PROJ. FOCUS FOR COHE FLAT - THEN TIP COHE FORWARD AND MASK FOR COHE TIPPED w/o MOVING PROJECTORS.
8. PROJ. 9 - KEEP OFF FLOOR AND → FOCUS FOR BOTTOM EDGE OF COHE AND POSITION TO JUST MISS LEVELOR DIRECTLY D.S.
9. FOCUS 1, 6, 3, 7. FOR MANTHOLE
10. HO 1. WILL BE HIGHER THAN OTHERS AT D.S. EDGE 1'-0" - 1'-6" ABOUT - MAKE SURE HEADS CAN BE LIT IN THE U.S. SLIDE ALLEY.

These Handwritten notes from Belgrade Yugoslavia

Jeffrey Hunt

April 23, 2025

These handwritten notes, from Belgrade, Yugoslavia circa 1988, provide detailed instructions for setting up and focusing stage projections (Actual Sho). They cover positioning, masking, and lighting alignment for specific projectors and the cone — clearly intended to ensure precise visibility and consistency across a live performance. It's meticulous work, the kind that only matters when you're trying to make something exact. (Thank you, AI.)

I've been losing sleep over these. 😊 Like, full-on 3AM staring-at-the-ceiling, "*What if the cone wasn't aligned?*" kind of sleep loss. I keep wondering — was everything taken care of? Did the light hit the cone just right? Or did it miss by an inch and trigger a chain reaction that ultimately led to Y2K?

Asking AI to analyze these notes feels like asking a Roomba to translate the Dead Sea Scrolls. It's definitely from another time, another place. A time before computers. A time when notes were written on actual paper, by people with hands — not just thumbs. A time when projectors were large enough to qualify for their own passport and needed three technicians and a small goat to operate.

And yet, here I am — begging a futuristic chatbot to tell me everything's going to be okay.]

I have a lot more material like this. Included with these notes is the full documentation of all the backstage projection and lighting cues — oversized sheets I can't scan at home. I'll get them digitized eventually.

Sometimes I wonder if this is valuable theatrical documentation... or if I should just let it slip off into thin air.

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 HO. 3 W. BORDER 17'-0"
 HO. 4 W. BORDER 14'-6"

THINGS TO CHECK

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2. IF THERE IS TIME LOOK AT PLACING HO. 8 PROJ. ABOVE PROJ. HO. 2 (SAME HEIGHT AS BEFORE - THIS WILL INVOLVE CAREFUL MASKING - THE PURPOSE IS TO DO AWAY WITH THE BLACK BAND AS IT NOW IS.
3. IF 11, 12, 13, MOVE OFF STAGE MORE THAN 2'-0" GIVE ME A CALL - THE PROJ. WILL NEED TO GO HIGHER 333-9811 PHONE NO.
4. IT IS IMPORTANT TO SPACE 11 + 12 + 13 AS DRAWING LEADS ON 11 + 13 CLOSE TO THE CURTAINS AND LEADS ON HO. 12 RIGHT IN THE CENTER. BETWEEN THESE - DON'T LET CHAD REPOSITION.



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